with some modifications, the one usually adopted in buildings of this class in the town of Liverpool, and which is found in practice to be the most commodious and profitable.

Under the entire surface there are constructed two heights of vaults for wines, spirits, oils, and other merchandize of like character. Over these there is a basement story partly sunk below the level of the ground, occupied as counting-houses. This is surmounted by four more stories, all occupied as offices and commercial chambers. The buildings surround an inner court or quadrangle, which is entered by large *porte-cochères* and corridors from each of the sides.

The architecture of the exterior is in the Italian palazzo style, necessarily astylar, trusting for its effect to the door and window dressings, cornice, &c., in the absence of any bold projections. The façade fronting the old churchyard, with its returns in the two flanks, will be executed in white stone. The buildings behind, which, owing to the declivity of the ground, are of necessity separate elevations, will be fronted with red stock bricks, with white stone dressings. The principal feature in the design is an Italian tower at the north-west corner, carried up 120 feet above the surface. From the position which the buildings occupy, being an elevated site open to the river Mersey, this will form a conspicuous object in the view of the town from the river, and will command an extensive prospect of the port and shipping. Most probably it will be used as a telegraph station.

The buildings will be constructed fire-proof throughout. The floors are all vaulted with flat brick arches, springing from iron girders, over which are placed floors of wood, resting on the upper edges of the girders. The roof is of wrought iron. The windows are iron; the architraves, skirtings, and mouldings, are run in Roman cement. The internal doors alone are wood, it being found impracticable to use any other material with advantage. The external doors and frames are iron. The staircases are stone, circular in plan, and covered on the top by conical domes thirteen feet in diameter, the ribs iron, glazed with large sheets of plate glass. The windows in the principal fronts are glazed with plate glass. The arrangements for the water-closets, the supply of water and coals, and other conveniences, cannot be explained without plans, but no expense appears to have been spared to render every department perfect and complete.

The denomination of "Tower Buildings" is not derived, as might be supposed, from the tower which forms part of the present design, but from an ancient fortified building which formerly stood on part of the site, called the Tower of Liverpool. This was anciently the property of the Earls of Derby, and was taken down about twenty-three years since.

The buildings are the property of Jos. Bailey, Esq., of Glanusk-park, Breconshire, M.P. for Worcester. The architect is Mr. J. A. Picton, to whom Liverpool is already much indebted. The cost, exclusive of the site, will be about 22,000*l.*

OF WHAT TO DO WITH THE DUKE.

PEDESTALS.

SIR,—*Vulgar hypercriticism* is a very bitter wind that every artist has to bear. And the greater the man the more bitterly blows the blast about him,—he all the while the more sensitive. Until he wraps himself (if he can) in the good vesture of a high firm confidence,—the "first be sure you're right, then go straight ahead" principle,—the good self-conceit that keeps a real man strong; and then the rude blustering breath breathes harmlessly by.

The Poet seeks down into the depths of the Beautiful; and rare gems from a brighter world beget strange laughter in a butcher's 'prentice! The Painter, Sculptor, Architect, casts a lifetime of rich thinking into his work; and little Missy Bull "can't a-bear that picture!"—or perambulating sweeps will pause before the statue and intermit their yelling to cut quaint jokes!—or three tailors on a Monday will stop to gaze upon the building, and conjure up wonderful allusions from their fractional fancies! Art casts her pearls before swine; they turn again and rend her. She lovingly sets up her monuments to grace the heart of man; and there is not a twopenny-halfpenny fellow can pass by but he must be clever and fling his gibe. And she wonders often how it is so; and grieves sometimes, and gets discouraged.

There is a reason for every thing; there is a reason for this. This joke-mockery (as we may call it) is argument densely condensed—a page of logic thrown into a word of satire. But with the greater condensation, of course, there is the greater room for falling. A work of Art is, in another mode, argument densely condensed: and with the greater condensation, of course, there is the greater openness to misconstruction: and between this greater openness to misconstruction and that greater laxity from law, poor Art comes often badly off;—herself so easily assailed, and her assailant so ruthlessly advantaged, no wonder that she gets many a hard knock and very undeservedly,—sinks, frequently, ashamed beneath fallacy, when truth would be proud to give her honour.

Therefore, now that we have got him down (in our last), we must look at him with full scorn of *Vulgar Hypercriticism*.

There is the Doctor's man, for instance, "Master Hugh," with a long cock-and-bull story about a bullock. It is this very sin. And, by the bye, it were well if every one could be as easily persuaded of it as worthy Hugh. I accused him of it broadly the other day, and declared it was a shame. Hugh would fain have disproved me (and he is a tough logician, too, in his own way), but he gave in at last, like a man (being a good-hearted fellow,—all Scotchmen are so), and owned that it just happened to be joke *versus* generosity within him, and joke happened to win it, that was all. Still maintaining the root of the matter, however, that the sculpture might have shown more *life* and *beauty*.

The sculpture is as it is,—it cannot change at bidding now. And as it is, it is a very valuable work. If we were to set down as valueless every thing that people choose to blame, what would be left us? Not even the "Discourses" themselves. Better to set about advantaging the statue than to keep snarling at it for ever. It is not absolutely celestial; but it needs only good management, proper advantaging, to be made a very glorious monument! Therefore—

Of what to do with him. And this is the easiest thing in the world. We happen, in the first place, to have no precedent for setting a horse on a column; so that this our first and favourite mode of honouring an exalted man by exalting his effigy must be abandoned,—unless we are prepared to dismount the Duke and *seat* him on the abacus with his feet dangling over the front, which I don't think well of at all. So Mrs. PRUDENT turns over the next leaf, and there, sure enough, under the head *Of how to deale with a horse and a manne*, we have it exactly.

> We hie him away to—no matter where,
> And build up a precedent pedestal there,
> With its Base, and its Dado, and Cornice so fair,
> And its panels of sculpture so rich and rare,
> All for to hold "th'old Duke" and "th'old mare;"

And that's what we must do with him. But the gentlewoman has been unfortunate lately; her boys are growing too big for her, and threaten turbulence and actual rebellion; (whereat she is, of course, a very angry woman;) and so we don't at all hesitate in this case to question the maternal wisdom, and *think* at any rate for ourselves.

I. The primary simple idea in the placing of a statue is, of course, to place it on the ground like that which it represents.

II. We improve upon the simple idea by giving the statue a *basis*, that is, a ground for itself; whereby it assumes a more formal monumental character, and obtains also in connection with such character, increased importance and state. This is, so far, the rationale of the Pedestal.

III. (The statue being, of course, no matter of the architect's province, but merely a *fact* with which he has to deal.) We proportion the pedestal to the statue; 1st, with reference to graceful general form; 2ndly, with reference to relative importance, by dimension, by display, and by spirit (so that the sculpture may not be overpowered by the size or richness, or other importance of the pedestal, and, at the same time, that the pedestal may be equal to its office—not too mean, or too small, or otherwise deficient,—and, lastly, that the pedestal may not be incongruous in spirit—inconsistent in genius with the sculpture); and, 3rdly, with reference to the restrictions under which the design of the pedestal is laid by the requisites of sculptural effect (so that the sculpture may not be placed too high, or too low, or otherwise at variance with its right effect). The proportion and design of the pedestal, 4thly, as regards itself specially, is understood; as it never loses its independence as a complete design in itself, all the while that it is merely an accessary of the statue, and merely a part of the whole structure.

IV. Then we improve upon the pedestal thus, (and now we are getting beyond the usual depth of architectural design); we throw over it the refinement of graceful artistic conjunction with 1st, the ground, 2ndly, the sculpture. The pedestal itself is essentially vertical in character, and we conjoin it with the essentially horizontal of the ground. We spread the base: the contour becomes a curve, terminating at one extremity in vertical tendency, and at the other in horizontal.

Memoranda. The Greek stylobate will at once occur to the mind. Observe also the vast inferiority of the York Column to the Nelson Column in this respect.—Fox's statue in Bloomsbury-square, and others, display similar advantage over the common idea.—The slightest hand-sketch will enable the reader to observe the difference between the base dado and cornice of common orthodoxy, and the same with a bold wide-spreading graduated stylobate.—It was Sir Joshua Reynolds' praise to Vanbrugh that his compositions were so artistic in this idea.—The capital of a column, also, is an exemplification of our present subject, being a junction of the vertical of the column with the horizontal of the entablature,—the Ionic capital of the Greeks being in this respect an extremely bad design. The rationale of a capital and that of a base are so far similar, that that which serves for the one will be not altogether incongruous for the other. The Doric or Corinthian capital, if used for a base, would manifest no essential inconsistency, although not exactly appropriate; but try the Ionic capital for a base!—the Greek Ionic at least; the four-horned Roman is much better, although still very objectionable.

Thus we have connected the pedestal with the ground. We have now to connect it with the sculpture. Suppose we give the pedestal a cornice,—the reason of it is this. The contour rising from the ground tends to fall short of absolute verticality and turns *inwards*; and we turn it outwards again by the projection of a cornice,—thus rectifying the line by making it a *scotia*.

The Greeks, Egyptians, &c., used the excellent principle of inclination in the vertical face, which gave the greater reason to the cornice; although, even with our usual perfectly perpendicular wall, the inward tendency of the contour is still produced by the horizontal ground and the vertical edifice forming in the eye, independently of any artistic stylobate, the curved contour of connection. The vertical contour is led off beneath by the ground, and this is *balanced* by leading it off above by a cornice; the *push* which a cornice produces, is the formation of a *scotia* contour—a graceful balance in the perpendicular outline.

The cornice does not at all interfere with the junction of the pedestal with the statue. It merely adds a refinement—an elegant finish to the contour, by keeping separate the pedestal and statue as two objects, when without a cornice (especially with certain kinds of statue) the two might run too much into one, more confused than conjoined. There are certain cases, however, where the character of the monument would suffer in *majesty* by the *elegancy* of a cornice; and we preserve a plain simple dignity by the upper portion of the pedestal being a mere block. (If my memory serve me well, Fox's statue already referred to, is thus advantaged very manifestly). The connection of the pedestal with the statue is effected by the weathering of the cornice, the superimposed plinth or base, and so on; or when there is no cornice, by similar management of the general outline formed by the statue and pedestal; the contour in the one case being divided by the cornice, spreading outwards to the cornice from the statue above,

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